



CENTRAL ASIAN JOURNAL OF LITERATURE, PHILOSOPHY AND CULTURE

eISSN: 2660-6828 | Volume: 04 Issue: 01 Jan 2023
<https://cajlpccentralasianstudies.org>

Image Typology and Differences of Point of Views in “The Sound and the Fury” by W. Faulkner

Sherkulov Sardor Komilovich

*Basic doctoral student, Alisher Navo'i Tashkent State University of the Uzbek Language and Literature
Tashkent, Uzbekistan
sardor_komilovich@mail.ru*

Received 10th Nov 2022, Accepted 10th Dec 2022, Online 30th Jan 2023

ABSTRACT

This article analyzes the typology of the image, the different aspects of the image from the character and the portrait, as well as the images in the novel "The Sound and The Fury" by W. Faulkner are typologically analyzed and the diversity of points of view is revealed.

KEYWORDS: image, character, portrait, variety of points of view, aesthetic ideal of the writer.

The characters of the novels "The Sound and the Fury" differ from those of traditional novels, as well as their plot and composition. The positivity, negativity, or movement from negativity to positivity, from positivity to negativity, observed in traditional novel characters, is not clearly noticeable in this novel. At the same time, it also observes the phenomenon of change of images due to social conditions, domestic relations or reasons such as love, hatred, conflicting or common goals. In this work, each character is a separate island within its subject, similarly, each character in a novel has its own point of view. As a result, in a single novel, different points of view lead at the same time. In these novels, the unity of the plot serves as an important tool that connects the different points of view of the images.

There are four characters in the center of the novel "The Sound and the Fury". All other characters and events are observed and described through the eyes of these four characters. However, when each of the four characters in the novel is depicted in a separate reality, it would not be correct to pose the problem of different points of view directly to the characters of the novel. Of course, each isolated line of artistic reality naturally requires a separate point of view. This aspect is typical and suitable for multi-linear plot forms in traditional novels. But we should note that placing one event in the center of the plot of the work and narrating this single event by different characters, understanding, describing and reacting to the same event from different characters' points of view undoubtedly led to the originality of the characters.

The story told in the novel "The Sound and the Fury" is told by four characters: the history of the Compson family, the lost generation, the moral and economic crisis. This is the unique way of storytelling, in the process of accepting, interpreting, understanding, and analyzing the reality, the character, portrait,

psychological state, and the most important aspect - the personal point of view of this unique reality are clearly revealed.

Russian scientist A. Myasnikov puts forward the opinion that "The writer observes life through the medium of an artistic image"[2,241]. We think that this is a correct and accurate conclusion in every way. In traditional novels, it is clearly visible that the writer thinks through images and observes reality artistically. This is conveyed to the reader by the writer himself with his image style or by a narrator. In this case, reality becomes the object of the observed image. The author or narrator as a subject makes an artistic observation of life through it. In the novels "The Sound and The Fury" and "Lives in Dreams" this image performs both the function of the object and the function of the subject. In this place, the writer puts both himself and the narrator's speech on this image.

"A character described in more or less detail in a work of art is called an image or a character. Character (image) is a typical and individualized image of a person. Character vividly expresses the characteristics of a person belonging to a certain period, environment, profession, age, gender. The writer's attitude towards people and life, his aesthetic assessment of life events are clearly visible in the character. The character is the carrier of the aesthetic ideal of the author. Characters appear and are formed as a result of acting in certain social and psychological conditions" [3,191-192]. Seemingly, academician Izzat Sultan also confirms the above opinion. According to him, the writer's observation of the surrounding reality, his attitude to it, in a word, his aesthetic ideal is manifested through the image. But the scientist used the terms image and character here as synonyms. In our opinion, we cannot fully agree with the scientist in this matter. There are such characters in literature that cannot rise to the level of characters. On the contrary, there are characters that remain at the character level. Therefore, the image is a larger concept than the concepts of character and portrait. It also includes a character and portrait if needed. The integrity of the image is provided by its character, internal and external portrait. The image does not serve the character. But the character and the portrait serve for the complete illumination of a certain image.

Aristotle distinguished four important characteristics of characters in his treatise "Poetics": "As for characters, they have four purposes in mind. 1. First and foremost: the characters must be good. As we said earlier, a person has character if he follows some purpose in his words and actions. If a person has good goals, his character will also be good. It can exist in every person: a woman and even a slave can be good, the former can be worse (than a man), and a slave can be even worse. 2. Second, the character must be unique: the character can be brave, but a woman does not have courage and strength. 3. Thirdly, the characters (real-life) should be truthful: this is not necessarily different from the above, which does not mean that they should be portrayed as good or handsome. 4. Fourthly, the characters should be consistent: even the depicted person may be intermittent, and all the actions of this character may be intermittent. It should be noted that Aristotle's ideas that the character should be good, vital, consistent are more typical for Antiquity, where the alphabet of literature was described. In this, the main task of art is considered to be education, and the educational aspect of good characters is emphasized. The same can be said about consistency and consistency. However, Hakim's opinion about occasionalism, that there should be consistency even in this occasionalism, has not lost its criterion importance today, even for modernist, symbolic images.

In fact, random characters like Benjy, Jason, Quentin, etc. display their character traits with a similar random consistency. Jason's character is undermined by a moment of compassion in his outlook on life. It loses its image as an image. Or if Benjy says something smart and does something smart, the character's consistency is lost. Also, the consistency in the character traits of these characters shows the diversity of their viewpoints.

Therefore, it can be said that the side-by-side expression of several points of view in one novel not only eliminates the monopoly of the author's point of view, but also serves to ensure the originality of the characters in the novel. The author supposedly dies in this place. But he hides his image behind these images, he says what he wants to say through the character, image, and speech of these images. All this together leads to the vivid manifestation of the aesthetic ideal of the writer.

Benjy, the protagonist of "The Sound and the Fury", seems to have no point of view. Benjy sees everything, good and bad. He will tell them as much as possible. However, he does not express his opinion about them. He does not show his attitude. This aspect is a characteristic of his image.

Benjy's inattention to himself, others, or a particular reality stems from his physical and mental disability. The way he reacted to these things in infancy, he continues to behave in the same way even at the age of thirty-three. In other words, the way he accepted, understood and expressed life and the reality in it as a child, he remains at that level even when he is inside the adult male body. That's why the reader has a hard time understanding what period of his life Benjy is talking about based on his speech.

Like other characters, Benjy's personality traits become more vivid in the fourth part of the novel. In this chapter, told from Dilsey's point of view, we learn more about how Benjy is viewed by Dilsey's son Luster. In Benjy's own speech, this aspect is not clearly revealed. Benji tells the same story about Luster as he tells about Caddy, Jason, Quentin and others. A reader who only reads Benjy's story part of the book may think that Luster is also one of Benjy's relatives or comrades. Although everything in Dilsey's story seems to be told around Dilsey, under her gaze, the author's speech becomes active in this part. In some parts of the work, the hero is described as in traditional novels:

" – Eight oclock, Dilsey said. She ceased and tilted her head upward, listening. But there was no sound save the clock and the fire. She opened the oven and looked at the pan of bread, then stooping she paused while someone descended the stairs. She heard the feet cross the dining room, then the swing door opened and Luster entered, followed by a big man who appeared to have been shaped of some substance whose particles would not or did not cohere to one another or to the frame which supported it." [4, 217].

From the quoted passage, it is clear that by this time, Benjy is living the life of a young man and has grown into a full-bodied man. But his huge body is relaxed. It's like a wooden doll whose frosting has come loose. This is the first image that gives a realistic idea of Benjy. Continuing, the image of Benjy that began in the previous extract connects to the image of his portrait:

"His skin was dead looking and hairless; dropsical too, he moved with a shambling gait like a trained bear. His hair was pale and fine. It had been brushed smoothly down upon his brow like that of children in daguerreotypes. His eyes were clear, of the pale sweet blue of cornflowers, his thick mouth hung open, drooling a little" [4, 217].

Benjy is also oblivious to what is going on here. Only the smell of buns baking in the oven attracts him. Luster just waits for him to feed himself. Here, as Benjy is portrayed through the eyes of others, one can feel how pitiful his appearance, posture and actions are. Luster's conversation with Dilsey mentions the fact that he often burned himself by pressing his hand on the stove and the situations during meals.

But Benjy's main character traits are still revealed more through his own speech. For example, he reveals throughout his speech that he loves his sister Caddy more than anyone, even his mother does. Benjy remembers Caddy no matter what difficulties, obstacles and problems he faces in his mind, he only wants to save him. Caddy feels better when she is hugged, when you give her words of caress and encouragement.

Because no one else in the family treats him like a human being, not even Luster, the servant assigned to look after him. Benjy feels good about it despite being crazy. Even if these aspects are not reflected in his speech in the form of a clear attitude, it is not difficult to find out through the style of narration and his characteristic actions of a child.

“What is the matter now.” Mother said. “Benjamin.”

“Benjy.” Caddy said. She came again, but I went away.

“You must have done something to him.” Mother said. “Why won't you let him alone, so I can have some peace. Give him the box and please go on and let him alone.”

Caddy got the box and set it on the floor and opened it. It was full of stars. When I was still, they were still. When I moved, they glinted and sparkled. I hushed.

Then I heard Caddy walking and I began again. [4, 38].

When his life is told in his own language, Benjy seems like a whimsical, manly, eccentric boy. When he cries, his mother blames him and hits him. They put a toy, a box with glittering stars in front of it. With this, as if they hunt him down. Benjy fiddles with this toy for a while. The twinkling of the stars in response to his head movement distracts him a little. But all these flattering words, kindnesses, and preventions blind him only when he is around Caddy. He feels lonely without Caddy around. He starts crying. Only Caddy truly understands his situation, his childlike desires, what he wants.

Benjy doesn't discriminate people based on caste, kinship, gender, etc. For him, there are two criteria of attitude. One of them is love. Benjy doesn't see this kind of affection in almost anyone. His mother is constantly ill. His father is addicted to alcohol. They have almost nothing to do with Benjy. Only for him they stand in the status of official parents. His brothers despise him. Even Jason hits when it's his turn. Quentin is obsessed with himself. Benji barely even notices. Black servants - Laster, Dilsey, T.P. look at Benjy only out of service. On many occasions the negro servant Luster also upsets him with his reprimands. People passing by on the street, especially schoolchildren, do not believe in him, but in external words about him. Some are afraid to approach Benjy. Benjy is unnecessary for Caddy's lovers. Because of his dates with Caddy, and their teenage antics, Benjy gives them permission like an extra blanket. They try to meet Caddy without Benjy. Even the impudents, like Charlie, demand, "Let Benjy go with negro." Because Benjy reacts with tears to anyone who approaches Caddy. He tries to protect himself by pulling the Caddy's skirt. Although Caddy doesn't seem too offended by the teasing she's been subjected to as a teenage girl, she looks up to Benjy. Rather, he puts Benjy's heart over his own desires. Even when his mother changed his name to Maury, desecrating the biblical name Benjamin, only Caddy resisted. That's why Caddy's touching down, then being cast out and becoming a widow, Benjy becomes a pitiful outsider after her death. The situation will get worse. While Benjy's strange situation is expressed in his speech in the form of crying and capriciousness, in the part narrated by Dilsey, we fully understand this tragedy and strangeness.

REFERENCES

1. Аристотель. Поэтика (Поэзия санъати ҳақида). – Тошкент: Ғ.Ғулом, 1980. – Б. 31.
2. Словарь литературоведческих терминов. – М.: Просвещение, 1974. – С. 241.
3. Султон И. Адабиёт назарияси. – Тошкент: Ўқитувчи, 1980. – Б. 191-192.
4. Faulkner W. The Sound and The Fury. – chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/viewer.html?pdfurl=https%3A%2F%2Fantilogicalism.com%2Fwp-content%2Fuploads%2F2018%2F04%2Fsound-and-fury.pdf&clen=1090312&chunk=true